

**WARREN
MAGAZINE**



**FAMOUS
MONSTERS
#133**

Apr. 1987

FAMOUS

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MONSTERS

OF FILMLAND

**DRACULA
AFTER
MIDNIGHT!**

**KARLOFF!
LUGOSI!
LEE!**

**100 HORROR
PREVIEWS!**

**KONG'S
CREATOR
DIES!**



ACK'S SORE SIS?



NO, the Beautiful Doll above is not Editor Ackerman's sister. If you will exorcize your imagination a little, we're sure you can figure out who she is. And speaking of exorcizing imaginations, if the exciting contents of This Issue don't give you a Devil of a Good Time, we'll stand beneath Kong the next time he takes a tumble!

SPEAKING OF
MONSTERS

EYE OPENER



\$ 5000 REWARD to the First Person who falls asleep while reading this issue... and doesn't wake up to tell us about it. Frankly, we don't see how anyone could fall asleep with such eye-stounding sights as:

- BELA LUGOSI (demised) as he was last seen in his coffin.
- CHRISTOPHER LEE as DRACULA, practicing his own impalement.
- FUTURE FANTASTIC FILMARVELS revealed (together with revealing text) in the Filmonster News Feature LURKING GOREWORD.

And a New Yearful of Fearful & Fabulous Frights!

FORREST
ACERD



THIS ISSUE DEDICATED TO



MARIO GIOIARDI & SANDRA SCOGNAMILLO

Giovanni Scognamiglio is the Top Terror Film Fan & Imaginative Authority of Istanbul. Since the, er, "earliest" days of FM, Gio has been what you might call a Turkish Delight, supplying us with stats, posters, info, etc. from his sector of the Imagi-Nation. Gio now shares with us his son & daughter, whom he's raising right as FM fans!—Forry Ackerman

SERIOUS COMPLAINT

I have been seeing horror & science fiction films for the last 15 years (which is pretty insignificant when compared to your viewing experiences) but I feel I can safely say that the horror film in general is not pretty sad shape. There is not only a lack of quality films but little quantity either.

For example, until *THE DEVIL & DAUGHTER* was released, there has not been a Hammer film released in the U.S. since 1973 (*FRANKENSTEIN & THE MONSTER FROM HELL*). I can't understand it but the Hammer films that were distributed out here were simply awful. Such fine films as *THE WICKER MAN*,

WANTED! More Readers Like



CATHRYN HAACK

SATANIC RITES OF DRACULA and *LEGEND OF THE 7 GOLDEN VAMPIRES* were allowed to rot in various film studio vaults while abominations like the aforementioned *Frankenstein* film, *CAPT. KIRCHOS* and other turkeys were allowed to tourish. What is the problem and why can't the decent English films find a market out here? On further review of the Spanish, Italian & English horror films, it seems like the major & minor studios have not only run out of talent but out of ideas as well. Recent films I've had the misfortune to see such as *THE DEVIL WITHIN HER*, *DEEP RIDE*, *THEY CAME FROM WITHIN* and a dozen others have given up on originality and serve up the same rehearsed plots and a maim interest in full details of blood, gore & sex.

The American market is no better. The quality of recent American releases is horrendous. You have the series of ripoffs of successful films, *JAWS* inspired such abominations as *GRIZZLY*, *SQUIRM* and other such films with absolutely no redeeming values other than to remind us how good the original films were. The *EXORCIST* brought forth such trash as *ABBY*, *BEYOND THE DOOR*.

I have been recently forced to walk out on 4 straight horror/sci-fi films which is something I've never done before. The studios have a lot of nerve

to expose us to such garbage as *AT THE EARTH'S CORE*, which contains probably some of the worst special effects, sets, acting & plot direction I've ever seen. *FOOD OF THE GODS* continued this tradition of pathetic effects and offered the most insane dialogue this side of a dubbed Japanese sci-fi film. *BURNT OFFERINGS* has to have been one of the slowest-paced, most tedious pieces of Gothic soap opera ever exhibited on the screen. *GOZILLA VS. MEGALON* ends this cycle of junk. I'm not too impressed by 2 stunt men in rubber costumes exchanging wrestling holds in between some of the most atrocious dialogue probably left over from *FOOD OF THE GODS*.

The horror film will get a reputation, not undeserved as far as recent examples go, of a genre that has seemingly reached its limits a long time ago as far as creativity & trendsetting go. While some good films do spring up such as *THE OMEN*, *LOGAN'S RUN* and *GARRIE*, temporarily restoring our faith in horror films, they are just too few & far between, is it asking too much for any & all talent out there to stand up and be recognized?

ERIC CAIDIN
Beverly Hills, CA

WANTED! More Readers Like



T.J. PAXTON

BELA & BRIDE

I just had to write to you to tell you how great issue #31 is.

The Lugosi story was fascinating. But my favorite story was on *BRIDE OF THE MONSTER*, which I thought was one of Lugosi's best films next to *DRACULA* and *WHITE ZOMBIE*. "Creatures of the Deep" & "Around the World with AP" were also great and so were the rest of your stories.

I have been collecting FM since issue 28 and I think FM is still #1.

JOSEPH GAUDIO
Middle Village, NY

FLUID DRIVE

You are a Dream to me. Horror is the Fluid which runs thru my veins. You keep me alive. Sometimes I bring an issue or two to school and people say, "How can you read such trash?" or "Why do you spend so much money on that crap?" Until I die I will write to you. Forrest Ackerman is an editor in a million! This magazine, the product of many hard-toiling people, finds the hearts of tens of thousands of people a month!

My favorite actor is Peter Cushing. My favorite FM is #31. #130 was my all time favorite.

SPACE: 1999, a very magnificent review! *SQUIRM* I've just seen this movie and the review about it was a perfect interpretation of it. *THE TIME TRAVELERS*: Unbelievable, and with photos of F.I.A! Richard Arlen. Dead at 75. It could not have been said in a more touching way. "Gimmix". I have been in movies with Gimmicks and loved them. My favorite was *HOUSE ON HAUNTED HILL*. A great article and foto that are tabulous.

TONY PAULY
No address

LUCKY FAN

Here are my everlasting thanks & congratulations to you & your continued excellence in publishing FM. Monsters have always been & always will be my favorite company. I have had the great honor of meeting a number of them during my life. I met Boris Karloff, the king of monsters, 3 times when he had his New York apartment. At the time of these meetings I was only 5 to 6 years old and yet I remember so clearly the impressions he made upon me. He was the kindest & warmest human being who ever lived. I have always tried to model my life after the supreme example he gave to all men.

I had the opportunity to say a few fine words to Basil Rathbone. He was an extremely polite man and very intelligent, besides being one of the greatest actors ever.

I also saw & spoke to Vincent Price at a college he was speaking at. I had the great fortune to be visiting and I had the opportunity to be exposed to his natural sense of humor. He was an excellent speaker and truly impressed the young college audience. I asked him will he ever get away from monsters. He replied, "My dear boy, how can I get away from monsters, when I am one myself!" He certainly is the inheritor to the crown of Karloff. Long life & success to him.

JOHN CORRIGAN
Montreal, PQ, Canada



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FAMOUS MONSTERS OF FILMLAND

Incorporating **MONSTER WORLD**

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THE OUTER LIMITS

brains, blobs & bizarre
beings from—

retrospect by dennis billows

THERE'S nothing wrong with your eyesight. Do not attempt to turn the page. We are controlling your reading. For the next 15 minutes we will control all that you see & do.

You are about to experience the awe & mystery which reaches from the inner mind to—

THE OUTER LIMITS!

birth of a legend

Contact with strange lifeforms, whether aliens from the planet Andara or the mutant sitting beside you, was the basis of the 1963 TV series originally called "Stand By," then "Please Stand By," and then "Beyond Control." If you don't recognize any of these titles it's because the program's producer-writer, Joseph Stefano, feared that a viewer looking at a videoscreen with a sign which said "Please Stand By" would figure there were technical difficulties and switch to another station.

He called the show **THE OUTER LIMITS**. Viewers called it **outside**.

The series was created by Leslie Stevens, who collaborated with Joseph Stefano, screenplay writer for Alfred Hitchcock's

PSYCHO. Together they brought a new concept to the sci-fi anthology series which still makes it one of the most popular TV reruns today. Why is it enduring? Perhaps because it dealt with human values in a framework of intelligent storylines.

Consider—

the alien arena

Mike Benson (**NICK ADAMS**) and a female companion are electroported a million light-years from Earth to a planet named Andara.

The Anderans are creatures who have achieved a high order of civilization. They are finished with warring & plundering. Their citizens enjoy self-respect, peace & affluence. However, a high order of civilization does not erase the base passions. But the Anderans have learned to channel these destructive impulses. They do this by providing the citizens with an unbroken succession of fun & games...passionate games...

Interstellar gladiator contests!

They select 2 teams, each consisting of 2 players, one male, one female, kidnapped from some distant planet. In this case, of course, Mike Benson represents the planet

ER



Son of Popeye. When interviewed by our Associate Editor, he confessed, "I got this way by watching all the reruns of *Outer Limits*."



The Creeper (oops, Keeper) of the Fantasy Film Foundation (by day the editor of *FM*) meets the "Keeper of the Purple Twilight." This meeting took place in the Twilight Zone, 2 fright-years (er, light-years) east-west of the Outer Limits.



This bozo is out for "Fun & Games?" Somebody's gotta be kidding!

Earth. His opponents come from an unnamed planet in the Calco Galaxy.

They meet in the Arena—a small, unpleasant planet somewhat similar to Earth that orbits Anders.

What would happen if they refused to fight? Their opponents would win by default.

They win their lives . . . and the lives of everyone else on their planet!

After being electroported back to Earth, the Games Committee would then select the moment at which, for the full enjoyment of the Anderans, the planet Earth would be exterminated. The entire display would last approximately five Earth years. For the Anderans it would be "as a firecracker in a black summer sky."

The opponent from the Calco Galaxy is terrible. Given food which would last 2 people 3 days, the barbaric alien ruthlessly kills its partner—so the food would last 6 days with it all to himself! He needn't hunt the Earthlings—he can wait until they starve! He also develops a weapon, a barbaric boomerang which he uses with deadly accuracy.

How Mike Benson changes from a self-centered individualist into a more human being thru a series of bizarre circumstances is the essence of one of the better episodes of **THE OUTER LIMITS**.

THE OUTER LIMITS sought stories dealing with real people in frightening situations—usually in confrontation with alien lifeforms. Sometimes the story didn't hit the mark they were aiming for—but they tried! After all, their stories dealt with epic themes such as slavery, discrimination & intolerance, persecution, war, greed, censorship & dictatorship.

The theme of slavery became a parable in "A Feasibility Study."

interplanetary kidnapers

A cone-shaped object angles out of the night sky over a typical Beverly Hills street. A beam from the spacecraft spreads outward as it strikes the neighborhood below, encompassing 6 square city blocks.

"Everything—the houses, the trees, the shrubs, the street lamps, the delimiting signpost, the smallest flower, the slimmest slim blade of lawn-grass—everything vanishes in the incredible whiteness of the beam, fades and is gone as if bleached off the face of the Earth. And all that is left is a square white emptiness."

But when Ralph Cashman drives to work the next morning, no house, no tree, no blade of grass is changed! But a thick, cloud-like layer of fog hangs low above the houses & treetops . . . "and a strange eerie sound, like that of a concealed inhuman voice that whines distressingly, sweeps thru the streets."

Ralph edges his car into the ever-thickening fog until he is overcome by thick, noxious fumes. And a horde of hideous, shambling things.

The people of Midgard Drive know something



Super Shark from *Water Space*. With a face like that, he should have stayed at home and gone fishing!
(From *"Tourist Attraction."*)

strange is happening but they fail to understand how strange until Ralph crawls out of the fog—his face & body almost unrecognizable, covered with black moss. He mumbles, "Not... on... Earth..." Then a beam of light jabs at him and—he instantly disappears as if he were being erased, atom by atom! All that remains is a small patch of moss throbbing on the sidewalk!

Dr. Holm, a neighbor, learns they were teleported to "the single cool pole of the hot, greedy star you call Venus!" The Venusians are incapable of working for themselves. So they "import" slave labor from another world. The Earthlings are a small study group. If they survive the sultry atmosphere, which causes terrible growths on the skin, others will be abducted.

"We're fairly positive that our immunization techniques will work... only if some of you become infected we shall consider the project infeasible and turn our minds and instruments on other lively planets..."

Holm explains the situation to the abducted humans in an emotional speech. We offer it to you from the script and we should also note that those phrases seen in quotation marks are also direct quotes from the scripts.

"There is no escape. For us. We need not suffer the fate of Ralph Cashman, not so long as we



Things were looking black in *The Outer Limits* when "Ebon Struck First."



Meet Adam Link, Robot, brainchild of the late sci-fi writers Eando (Earl & Otto) Binder. Adam linked up with this young lady in *The Outer Limits* and, said she, "you should have seen him steal the show!"



Bruce (SILENT RUNNING) Dern shows concern over "Zanti Misfits," semi-human insectoid creatures who ran away from their world as criminals, only to be captured and put on display in the Ackermuseum of Filmonsters.



The Last of "The Zanti Misfits," now to be seen in the Trophy Room of the Ackerman Filmonster Museum in Horrorwood, Karloffornia.

stay in our homes and never wander more than 6 blocks in any direction. But we will never go back to the world we were stolen from... never!

"We feel lonely, don't we? Well, we won't be lonely for long! Soon the Earth's entire population will be teleported to this place. We will live in labor camps, we will toil and sweat and die in control areas!

"Some of us may become infected. Contagion can occur even when the same air is breathed in a closed place. But enough of us will survive to make their project possible!

"If we do. You & I. Their guinea pigs!

"If we survive, they'll steal all the rest!

"But, we're human guinea pigs! We have souls! And that gives us some choice in this experiment! Choice. And we can choose to make their enslavement of our Earth infeasible...

"My wife is infected. I am going to take her hand... will someone take mine?"

We see the hands as they connect. We travel past each person, swiftly, steadily, close on the handclaspings, traveling faster & faster until the scene is blurred...

Earth will never know but the sacrifice made by some of her noble children has saved all humanity from enslavement by the horror hordes of Venus.

alien encounters

Speculation upon the strange types of life-forms which we might meet in our exploration of the universe played a large part in OUTER LIMITS episodes.

In "Moonstone," two of Earth's first men on the moon find a strange glowing rock which contains the minds of beings advanced far beyond human comprehension. Pure energy. Pure thought. The beings in the stone are benevolent creatures which fled from a race of planet-conquerors who sought to use their knowledge & power for evil. The Earthlings aid the "Moonstone" beings by guiding a rescue spacecraft searching for them. Too late, however, they discover that the rescue ship was actually sent by the tyrants! But rather than submit to enslavement, the "Moonstone" aliens destroy themselves—and the tyrant's space vessel.

We were little more than spectators in that interstellar drama. Our puny weapons could not hope to protect our benevolent friends. If they had given their power to the tyrants, Earth would have been an easy prey for alien conquest. So, in sacrificing themselves, the universe—and that small, insignificant planet called Earth—was saved.

"The Zanti Misfits" were extraterrestrial criminals who escaped from a disabled prison ship. The Zantis were insects with human-like heads—models constructed by Wah Chang and animated by Al Hamm.

"Corpus Earthling" starred Robert Culp as a man who believed himself going mad when he heard 2 rocks talking! They were advanced ex-



You have to hand it to the makeup man: this was a great job for "The 6th Finger."



Archie Bunker, what brings you here together with Barry Morse, who we thought was out in SPACE in 1999? O'Connor & Morse as Men from Mars in an early Outer Limits episode.



It's a good day for the Mad Melted Marshmallow Men of Venus as the beautiful Earth girls get carried away! (From "Feasibility Study.")

traterrestrial scouts laying the groundwork for an invasion of Earth! When they realized a human could overhear them, they attempted to kill him by possessing the bodies of his friend & the woman he loved—and making them kill him. This was based on a fascinating book by Louis Charbonneau.

monsters x 3

"The Duplicate Man" segment introduced us to 3 different alien lifeforms which found the planet Earth to be a hostile environment.

None of the creatures on THE OUTER LIMITS are easy to describe but take your worst nightmare and distort it further and you'll have an idea of the things which slithered across the TV screen each week.

The *inwarf*, for example, came from a world on which the force of gravity was 66 times greater than that of Earth. The inwarf had the perfect structure for such pressure but, on Earth, it simply went to pieces.

The *pudly* inhaled methane gas thru its pores and its life's fluid was in perpetual stasis. A pudly cannot retain its physical shape in our atmosphere. "Structural fatigue" it's called in metallurgy.

But the main antagonist in "The Duplicate Man" was the megasoid. The highest form of life ever discovered in space. The megasoid, despite its ape-like physique, is farther along the evolutionary scale than Terrans and has often proved its superior intelligence. It communicates and has no trouble learning Earthly languages.

However, it is a creature with one all-consuming impulse: to kill!

A scientist, Henderson James, smuggles to Earth (for private study in alien behaviorism) an illegal megasoid. Since the megasoid's only impulse is to kill, Earth-based study is forbidden

by law. Before Henderson's dreams of becoming the world's foremost authority on space anthropology materialize, the megasoid escapes. To make matters worse, it is in the reproductive stage! If it spawns there'll be hundreds loose—their sole desire to kill!

The scientist has to track down the menace and destroy it—and he dares ask no one for aid!

Henderson goes to the Federal Duplication Bureau and has an illegal duplicate of himself made to hunt down the megasoid. Technology has advanced to a point where the DNA molecule is a popular plaything of the wealthy, luxury-conscious people of future Earth. Federal law, however, is strict: Duplos are not permitted to live over 12 hours. After that time, since they are exact mirror-images of humans, the duplicate becomes too aware of what it is. For 12 hours the duplicate has only the knowledge given it at separation but, in time, the memory becomes fully re-established as in the original. Every experience triggers more & more memories until the duplicate "becomes" the original in all respects! Before Federal restrictions were tightened up there were several cases where it was not the duplicate which was destroyed...

Henderson's duplicate remembers and becomes a problem as great as the escaped megasoid.

jaws, mars style

In "The Invisible Enemy" starring Adam (BATMAN) West, the crews of 2 ships sent to Mars disappear without a trace. The third—and last—ship is sent to discover the cause. If they do not discover and learn to cope with the "thing" which with lethal invisible claws plucks human beings into nothingness, Mars will be avoided like a plague-world.

The Martian landscape is much as we've seen it on the Viking missions: rocks, snow-like sand & flat desolation.

"It doesn't look very deadly," says one crewman.

"Neither does a high tension line," replies the captain—unconsciously voicing the principle behind THE OUTER LIMITS. *Anything* can become a focal point of terror whether it be common rocks ("Corpus Earthling" & "Moonstone") or an innocent-looking landscape...

The "Invisible Enemy" is discovered to be a shark-like creature which swims in the oceans of sand! The terror is unseen by the astronauts until the last chilling moment. A walkie-talkie is dropped in the Martian sand and it disappears under the magical animation of Jim (7 FACES OF DR. LAO) Danforth.

Jim also animated the plant creature in a segment entitled "Counter Weight" in which a scientist creates the atmosphere of a distant planet in a sealed chamber—only to discover he has also created an alien life!

Join us in the next issue of FM for thrilling Part 2 of our time-trip into THE OUTER LIMITS!



Too tough for the Planet of the Apes, this is a megalodon—Mission: Mayhem. He only likes to kill. Lucky there's a "Duplicate Man" around or no human might survive the megalodon's lethal fury!

END



"KARLOFF was very pleased with the response of the young people of the world to his portrayal of FRANKENSTEIN"—FJA (From THE BRIDE, Universal, 1935)

DR. FRANKENSTEIN, THE ACKERMONSTER, AND WOLF MAN THE

the night the tomorrow show
became the tomb marrow show!

PETER CUSHING! "FURRY" ACKERMAN! LEONARD WOLF! A terrifying trio in anybody's language. And for Halloween, a special treat. Their hour long appearance on the Tomorrow Show has already been rerun. If you missed the Unholy 3 the first time round or the second, "hear" them now. Or if you've heard them already, no doubt you'll appreciate having in print their words to refresh your memory. Carol Scardino, the lucky lady who manages the CHRISTOPHER LEE INTERNATIONAL CLUB (and cordially invites you to join its scores of members: see Fiend Clubs) kindly undertook the laborious task of transcribing & editing a tape of the show so that all you filmmonster fans could share in the scare.

Now join Tom Snyder & Co.

HOST SNYDER: Welcome to my castle in Transylvania. Remember the old line in the horror movies years & years ago? Bela Lugosi as Dracula, Boris Karloff as the Frankenstein Monster, the movies that chilled us all as we sat frightened in darkened theaters on Saturday afternoons. Tonight late, late night television brings back the good old days and the better new days of monsters & movies as we discuss the 4 biggest monsters of all time—Dracula, the Frankenstein Monster, the Wolfman & King Kong... and a few other surprises.

the unholy 3

Now to the 3 gentlemen who will tell us about all those had, had monsters in mov-

ies. (Introduces Wolf, then—) Mr. Peter "Cushion"—er, Cushing, who is sitting on a cushion. In New York City, over the weekend, they are going to have the Famous Monsters Convention. The cult following of monsters & horror films is growing higher & higher and one of the most famous stars, and I am told the king of the current horror film craze, is Peter Cushing, who has starred in over 6 Frankenstein films. He has done such fantastic pictures as THE HORROR EXPRESS, THE CREEPING FLESH and TALES FROM THE CRYPT.

Forrest Ackerman. Here is a gentleman who has written for almost every famous magazine that has to do with monsters including FAMOUS MONSTERS OF FILMLAND magazine—one of the magazines that's sponsoring the Famous Monsters Convention. He has edited several books including "Boris Karloff, the Frankenscience Monster" and he wears a cape tonight which I am told was worn by Bela Lugosi in the DRACULA pictures of some years ago, huh?

FJA: Very true.

Snyder: Do you guys ever get scared like we used to in the theaters? I'm gonna ask you this first, Mr. Cushing, because you look scary.

PC: As an actor I'm always frightened of everything I do because I never feel I do it well enough. But I don't get frightened at the characters—that would be no good at all!



"LON CHANEY as Quasimodo opened the Golden Era of Horror in 1923"—FJA



Artifact from the Ackermuseum that was shown on the Tomorrow Show. (Trilogy of Terror living horror doll created by Erik von Buelow.)

Snyder: What if ever you sit down and watch a Frankenstein picture that you've just completed. Aren't you a little bit—

PC: No, No, I—it's usually about 6 months after one's made the picture, you see something called the "cut" of the picture and usually I like to see the final cut, because then you really see what the audience is going to see. And after those 6 months a lot of the raw edges have worn off and then the scenes where I hadn't done well enough or could be better or something . . . But I'm not scared because when you've been so close to a script you have to really study a script to know what it's about—that you are beyond being scared. But if it's a picture I haven't been in, then I can be scared indeed—but not my own.

Snyder: Would you fellows agree that if we were casting a man to be in a shocker picture that his face is absolutely perfect—Look at those eyes—how they glisten! The cheekbones!

PC: I'm better when I've got the hairpiece on!

enter dracula

(Wolf brings up the subject of Dracula.)

Snyder: Now you're talking about one of my favorite monsters—Dracula! I used to sit thru those things 3 & 4 times and when they're on the late night television after we're off the air, I still watch them. Tell me about Dracula.

(Wolf explains)

PC: Didn't Christopher Lee do a film playing Vlad? You know, for television. (Wolf says "Yes.") But it was about the actual man, was it not? He was called Vlad the Impaler.

(Wolf continues about vampires & other infamous figures in history.)

Snyder to Forry: You knew Karloff. How did he feel about the Frankenstein pictures?

karloff remembered

FJA: Well, I happened to be in his flat in London at the time he was going to see the film for the first time after 25 years and he was taking his wife to see it also. And he said to me that he was very pleased with the response he'd received from all over the world, as far away as from Australia, particularly the young people of the world understood that he was a misunderstood Creature. And James Whale, who had directed him in that, did a scene which never reached the screen, and Karloff felt rightly so. If you remember Maria, the flower that didn't float. There was this scene between them where she was offering him a petal and it pleased him that when he threw his flower in it floated. Finally he was all out of flowers and



"Mr. Cushing, you look scary—do you guys ever get scored?"—Tom Snyder

he thought, well, flowers float, little girls must float, so he threw her in with the best intentions in the world and was quite surprised when she drowned. He felt that gave a kind of viciousness to the creature that he preferred—

Snyder: Would this tie in with the abomination you just mentioned? The murder of a child on the screen...

PC: If you read the book, he's a very sad character, the monster.

Snyder: Yes. Didn't the monster cry in one picture?

FJA: Oh, yes—"We-belong-dead," he said in *THE BRIDE OF FRANKENSTEIN*. When Elsa Lanchester had been fashioned for him and she reacted in such horror of him and she broke his heart and a tear crept into his eye.

Wolf: (Raises the question of being sympathetic to monsters.)

Snyder: Alright. Can we go down the monsters one by one and talk about their characteristics and what made them appealing and what made them believable, because I suspect the secret of most good horror films is the engendering of the feeling in the audience of "It really could have happened!"

PC: Oh, yes.

Snyder: I do want to talk about the Big Four—the Wolfman, Dracula, the Frankenstein Monster & King Kong. Let's start with the Wolfman.

the unholy 4—plus 1

Wolf: Well, which one of us wants to start with a werewolf?

FJA: Actually, I would add a fifth—Lon Chaney Sr., the Man of 1000 Faces, *The Phantom of the Opera*.

Wolf: (Explains how the werewolf is compelled



The Ackmonster looks the world in the eye via the TV tube—and the world dies of fright!



PETER CUSHING responds to question put to him on TOMORROW SHOW.



Dr. Ackulmonster wears worried expression on Tomorrow Show—afraid, perhaps, he'll get caught out of his coffin when the sun rises?



PETER CUSHING captured on TV screen by FM for Richard Millard (who also supplied the 3 other pix of St. Peter & Dr. Ackulmonster in action. Thanks, Dick!)

to be what he is—thru no choice of his own, so to speak.)

PC: I would think Dracula is the only character that doesn't engender sympathy. In the Dracula film, it's very much good vs. evil. There's a most lovely lady who's coming over—she's going to be making a picture called VAMPIRELLA, which brings in the feminine side of vampirism. It's a wonderful script.

Wolf: The Daughter of Dracula was a rather fine presentation . . .

Snyder: This brings up a point: you said this was a fine film—how do you separate the wheat from the chaff, the good effort from the garbage?

PC: Anything made by Hammer is the best! (General laughter. . .)

Snyder: There are all kinds of "brain" films,

"daughter of," "son of," etc. How do you separate good stuff from bad stuff?

the ghoulden years

FJA: There's been a statement made in the fantasy world that 90% of everything is crud, whether it's politicians or motion pictures or television or whatever, and we're very fortunate if several times a year we get something the quality of ROSEMARY'S BABY or THE EXORCIST. Next year will be the 50th year I've been involved in the field of fantasy & monster motion pictures, and so to me there were 13 golden years, half in the silent era and half in the talking. I would start with 1923 with Lon Chaney as Quasimodo in THE HUNCHBACK OF NOTRE DAME and go into the golden era when Karloff, Lugosi & Claude Rains were in their prime. That went from '23 to '36 and really had the heart of horror & monsters & everything in that period and I think primarily that's because there were great directors like James Whale & Tod Browning and great



The Mask of a George Tuttle Morlock (from George Pol's *THE TIME MACHINE*) was one of the props seen on the Tomorrow Show, courtesy of the Ackermosier Museum.

personalities like Karloff, Lugosi, & Claude Rains & Peter Lorre—and it all came together in one magic 13 year period.

dracula vs. frankenstein

Wolf: You say that Dracula hasn't got our sympathy; from time to time it seems to me that Christopher Lee has a look on his face as he looks down at the woman of such sadness it overwhelms.

PC: Yes, Christopher's marvelous at getting that sort of sympathy.

Snyder: When you go to bed at night do you ever think about these things and get scared?

PC: No.

Snyder: Think of Frankenstein coming into your room tonight and pulling your head off.

PC: Oh, but he's only doing it for a frightfully good cause! (Laughter) The good of Mankind.

lugosi's dream

Snyder: (to Fory) How did you come by the ring



"It all came together in one magic 13 year period with great personalities like PETER LORRE..." —FJA

ie knife, poppy seeds & knotted string—weapons against vampires.)

PC: (Holding up the wooden stake.) Where are you Chris? Whenever I play a doctor, I always go to my doctor and ask, "How do you take a brain out?"—because you have to do it correctly. I had to use a hypodermic in a picture around the year 1800, and he said, "But it's as big as this! More people were killed by being given an early hypodermic needle—it was one like the kind they use on cattle." Imagine if we used a hypodermic like this —we'd get the biggest laugh in the picture so that's why we had to cheat a little. And, in a way, we never make our films with tongue in cheek. We enjoy doing them but it's very serious. As long as people enjoy themselves, we never mind. We'd rather they didn't laugh, unless because of the release of certain tensions, just like in a roller coaster.

of stakes & stoker

Wolf: Mr. Cushing, I honor you as being one of the great interpreters of Dr. Van Helsing. Now, Dr. Van Helsing, in the Stoker novel, is teaching a little squad of young men how to deal with pale, languid, bosomy women who put their arms out and say, "Come to me, Arthur . . ." Do you remember that? (He goes on to discuss how the stake was meant to "quiet turned-on women" and how Bram Stoker was afraid of his relationships with people.) PC: I think particularly, as my dear friend Christopher Lee plays the character of Dracula, women are very much attracted to him. In one picture, you had the lady opening her French windows and waiting for her lover.

the talking dead

Snyder: How much belief do you have in the real occult—witchcraft, ESP and talking with dead people or reincarnation?

FJA: You've got quite a mixed bag there. Tele-

pathy. I could have some belief in, the rest of them—no. I'd say that for the last 18 years, I've been bringing Halloween 12 times to the country instead of once.

PC: I believe completely in the life to come. There'd be no sense in our 3 score year & 10 if there wasn't something to follow. And, just for an example—there are thousands, millions in the world in pretty good health and have all these material things,

which are not really important, tho we've got these things as well. People are suffering, people are born with suffering,

they lose their sight—all these

terrible tragedies. What would

be the point of living if some

of us have it all, some of us

had a little and some of us

had nothing? That must,

at sometime, be leveled

out. It must come

at sometime. It's

not going to come in

this life for many

of us. And if you

don't believe

in God, you

might as well

swear on this

ashtray —

anything. I

believe there

is something

to come in

some form. I

do believe in

ESP. There are

certain people

who do have this

extraordinary

sensitivity. My brother's

wife is one—

she knew when any-

thing was going on

with me. I don't believe in

witches & things, but, like

you—but why do we not

believe in something that we

don't know? I believe in eve-

rything you say but I think the

most important thing is, it doesn't

matter what you do so long as you

entertain the people. And that, I think,

is the answer to their success.

lights out

Snyder: Well, that's the reason we've done this program tonight and I hope that everybody has been entertained by the artifacts, by the stories, by the reminiscences—by remembering monsters—and remember, as the gentleman said, "The way to understand our day-part lives is to understand better our nightmares." Think about that before you turn off the lights tonight.

Goodnight everybody.

END





"We're very fortunate if several times a year we get something the quality of **THE EXORCIST**"—FJA



Learn **PETER CUSHING'S** Views on Life, Death & the Hereafter.

that Bela Lugosi wore in *Dracula*?

FJA: Well, I was very fortunate to befriend him in the last 3 years of his life. There was something I wanted to touch on while we were discussing the 1931 classic version of his *DRACULA*. He frequently talked to me in the penultimate days of his career in 1955 that his greatest unrealized dream was to do *DRACULA* once again with a new technique now that we had wide screen & multi-track sound, and he was particularly thinking of 3D where he could have actual bats flying right out of the screen, with the blood-red color, but he was never to realize that dream. He wore, in addition to this cape which I have ... he actually took one to the grave with him. I was at his funeral—happened to be the 99th person to pass by. His widow has his third cape. There was only the one ring so I was very fortunate to inherit that.

Snyder: What else do we have that we can look at here tonight?

things from other worlds

(The camera scans over the hand from *THING FROM ANOTHER WORLD*, a Morlock mask & wig, the native doll from *TRILOGY OF TERROR*; a string of garlic, cross, stake, a Bow-



Publicity still for A.D. '72 finds Peter Cushing protecting heroine from the Prince of Darkness.

behind-the-scenes at hammer

DRACULA WITHOUT THE CREEPE

by randy palmer

HAMMER FILMS set the trend for the "new Style" horror picture back in 1957—a style that has, over the years, been incorporated into other movie companies' horror subjects, such as Amicus and the recently-formed Tyburn Films. The distinct Hammer style injected new blood into an overworked, anemic genre; their films, full of Gothic menace, mythology, lurid terror & rich, lush visual splendor have become the company's trademark and their distinguished pictures have won a loyal cult of followers thruout the world.

from quatermass to curse

"Hammer Films was an offshoot of Exclusive Films," Michael Carreras, president of the British film company told me in 1972. "Hammer came into being at the end of 1947; from 1947 to 1954 we'd made about 40 films, a lot of them based on very

popular radio material followed by television materials, such as the Quatermasses." (See FM #132.) "CURSE OF FRANKENSTEIN, which was our first horror film in color," Carreras said, "certainly brought us suddenly to notice. And so it was that, in 1957, Hammer began its series of colorful, quality-filled horror productions which continue to this day with such thrillers as TO THE DEVIL... A DAUGHTER and the upcoming NESSIE!, a picture about the legendary Loch Ness Monster which will cost over \$7 million.

specDracula success

In 1958 Hammer released their first Dracula film (called HORROR OF DRACULA in the U.S.) which is probably their most famous movie and, arguably, their best. Never before had audiences seen such a violent, action-packed & colorful vampire film. Suddenly Lugosi became "outdated";



Filming the famous ice-cracking finale of **DRACULA, PRINCE OF DARKNESS**.

the new generation of horror film fans demanded a revitalized Dracula characterization—and Hammer gave it to them in the tall, gaunt form of Christopher Lee, who masterfully portrayed the evil Count in all his blazing fury.

HORROR OF DRACULA was a runaway success. Since 1958, the year **HORROR OF DRACULA** hit the screen, Hammer has released no less than 6 other films about the terror of Transylvania: **DRACULA, PRINCE OF DARKNESS** (1966), **DRACULA HAS RISEN FROM THE GRAVE** (1969), **TASTE THE BLOOD OF DRACULA** (1970), **THE SCARS OF DRACULA** (1971), **DRACULA A.D. 1972** (1972) and **THE SATANIC RITES OF DRACULA** (1973 but as yet unreleased in the U.S.)—all starring the commanding Christopher Lee. (The 1960 production, **BRIDES OF DRACULA**, is not related to the others since Count Dracula does not appear in it; the title is misleading.)

Who could have predicted the wide-ranging effects the production of **HORROR OF DRACULA** would have back in 1958? At that time it was just another title slated for filming on the Hammer schedule. Looking back on it, Chris-

topher Lee has developed a distinct dislike for the part he has made his own, the "King of the Undead"—"All I got to do is stand around on unhallowed ground, sweep down corridors and make the odd pounce or two. Nobody can write dialog for Dracula"—but there is no denying the importance Dracula had in formulating the success of the famous actor's career.

lee's first love

Lee's favorite of the series (yes, he does have a favorite!) is, not surprisingly, the first—**HORROR OF DRACULA**. "Simply because it was the closest to the book" is the actor's reason for enjoying it more than the others. Of course, many things were left out of Hammer's version of the novel (for budgetary reasons; a true adaptation of Stoker's novel would cost many millions of dollars to make) but the film is excellent nevertheless. Jimmy Sangster, an old Hammer "regular", was the man responsible for the exciting screenplay.

One of the great innovations Hammer's makeup man, Roy Ashton, devised for the picture were the blood-red eye effect used whenever



"I'll cross that bridge when I come to it," says Dracula. So he came to it!

Dracula's "bloodlust" prevailed. This was accomplished by having the actor slip large rose-tinted contact lenses over his own eyes. The lenses had tiny red lines etched into the surface to help give a bloodshot appearance. Unfortunately, Christopher Lee was unable to see when he had these on! In **DRACULA, PRINCE OF DARKNESS** Dracula comes rushing down his castle stairway to pull Barbara Shelley (who has become a vampiress) away from an intended victim. During the filming, Lee came speeding down the stairway, eyes blazing & fangs bared, and everything looked fine—except that he ran into Ms. Shelley and knocked her down! Of course, such accidental blunders have to be re-filmed time & again until everything is perfect for the final print.

A similar instance occurred during the making of **HORROR OF DRACULA**. It is night; Dracula has kidnapped Mina; Van Helsing (Peter Cushing) & Holmwood (Michael Gough) are giving chase. At his castle, Dracula begins to dig a grave in which to bury Mina. After the grave is dug, Dracula deposits Mina and begins filling the hole with dirt. On the first take, Lee lost his balance when he tossed Mina (Melissa

Stribling) in—and fell in on top of her!

Such occurrences are not rare—but neither are they much publicized!

dracula takes a ribbin'

HORROR OF DRACULA was cut to ribbons by the movie critics' razor-edged reviews at the time of its initial release in 1958; it was condemned as a "cheap blood & gore" exploitation picture with no redeeming values. Today such remarks seem overly harsh but it must be remembered that in 1958 no one had ever seen anything like **HORROR OF DRACULA** before. Over the years the critics mellowed—somewhat—and today it is not uncommon to read such remarks as the following, a review of **THE SCARS OF DRACULA** by Tom Zito of *The Washington Post*: "...the visual spectacles [alone] would be worth a trip to the theater. In addition, tho, [Roy Ward] Baker's direction has added a strong touch of the macabre to the film...[it] shouldn't be overlooked... [it's] a diabolical delight." All this (and more) about a film that is much more explicit in "gore" than its 1958 predecessor!



The Director explains with some points to Christopher Lee how he's to be impaled in DRACULA A.D. 1972.

count christopher

Undoubtedly the most important factor in the success of Hammer's *Dracula* series was the casting of Christopher Lee as the undead Count. Lee had not seen the Lugosi version of the story and so was not influenced by it in any way. "All of this," Lee said, speaking of the personal touches he incorporated into the playing of the character, "was my own idea & interpretation; the walk, the talk, the movement, the look, everything. And the fan mail I received was incredible; I was absolutely deluged!"

Lee agrees that the character *must* be played in all seriousness. "I was convinced that it was essential for the public to believe in what they saw. We were attempting to create the realistic & believable out of the improbable & the incredible...the slightest lapse of sincerity or conviction is bound to show."

Of the personality of the *Dracula* character Lee says, "He is a nobleman, a leader, except when his bloodlust is up. He is essentially a

human being. It is this essential reality which must always be maintained. But there is a sadness about Dracula—a brooding, withdrawn unhappiness. He is a demon but, above all, he is a man."

HORROR OF DRACULA was directed by Terence Fisher, who has directed a number of other Hammer films, including **THE CURSE OF FRANKENSTEIN**, **HOUND OF THE BASKERVILLES** and most of the company's *Frankenstein* sequels & early films. Fisher also directed the second of the series, **DRACULA, PRINCE OF DARKNESS**. "Dracula is tremendously sensual," he feels. "That is one of the great attractions of Evil!"

no use in crying over spilt blood

Of course many Hammer films have been criticized for their sometimes generous amounts of blood & gore. But Anthony Nelson-Keys, the producer of **DRACULA, PRINCE OF DARKNESS** explains, "Audiences recognize that a horror film is pure, honest-to-goodness fantasy. Regardless of how many people Dracula murders—or how much blood is spilt—nobody takes it seriously because everyone knows that vampires simply don't exist!"

Freddie Francis was at the helm of **DRACULA HAS RISEN FROM THE GRAVE**, third in the series. Francis had done previous work for Hammer, including the vastly underrated **EVIL OF FRANKENSTEIN** with Peter Cushing. Costarring with Christopher Lee this time were Barry Andrews as Paul and lovely Veronica Carlson as the heroine, Maria. Speaking of her relationship to the evil Count Dracula in the film, Ms. Carlson says, "I'm a bit annoyed he doesn't quite hook me permanently; my favorite moments in shockers are when Dracula sinks his fangs in the heroine's neck!" Quite a bloodthirsty girl, that Veronica!

earth-quake, transylvania style

DRACULA HAS RISEN FROM THE GRAVE was playfully parodied in its own promotional campaign, sporting such lines as "You just can't keep a good man down" or "Boy, does he give a hickey" under the main title. Even so, **RISEN** made more money at the box-office than either **HORROR OF DRACULA** or **PRINCE OF DARKNESS** had before it. Due to the phenomenal success (the picture was the biggest money maker Hammer had had for some time) Warner Bros., who distributed the film, requested the British film company to supply them with one *Dracula* film per year.

Linda Hayden was just a sweet 16-year-old when she played the part of Alice Hargood in **TASTE THE BLOOD OF DRACULA**, fourth in the series. "I went to an audition where these girls were being tested for the female lead and read some script parts for the director & the producer and they liked me very much—so I got the



The Death of Dracula—till next time.

part." Linda enjoyed making *TASTE THE BLOOD OF DRACULA*—her first horror film and a picture which some fans consider the best *Dracula* since Hammer's first. "It was great being around all those marvelous actors & actresses," Linda recalls. "And Christopher Lee I liked very much; a great actor!" Linda was also impressed with the ways of the special effects technicians. "Before we began shooting in the old church this man came up behind me with a funny-looking machine and started making cobwebs all over the place! I was fascinated and he let me do a few; I went wild making those things!"

linda out on a limb

Of course, during production of any film of any type certain problems arise, some of which are quite amusing (like when Chris Lee fell into the grave with Melissa Stribling in *HORROR OF DRACULA*). During the scene in *TASTE THE BLOOD OF DRACULA* where Ms. Hayden escapes from her Victorian house to meet her lover, Linda had to step from the second story window of the house onto the branches of a nearby tree. "I had to climb down the tree; it was a real tree. And everytime I would climb out there in my nightie, a branch would catch my gown and by the time I reached the ground I was R-rated!" Of course Hammer couldn't leave this in the film (Warners wanted to maintain that all-important "PG" rating) so they had to reshoot the scene until it came out right; it took 4 takes before Linda appeared PG—Properly Gowned!

The cast of *TASTE THE BLOOD OF DRACULA* also introduced newcomer Ralph Bates

to cinema audiences. Mr. Bates played Lord Courtney in the picture and was killed off in the first 20 minutes. Reactions to his first Hammer appearance were appreciably warm and Bates went on to appear in a number of other Hammer thrillers, including the controversial *HORROR OF FRANKENSTEIN* in which he secured the title role of the Baron. The picture was more or less a tongue-in-cheek remake of the company's first *Frankenstein* entry, *CURSE OF FRANKENSTEIN*. Fans were understandably worried about why Peter Cushing, who had played the Baron in Hammer's five previous *Frankenstein*s, was not cast as the infamous creator of monsters in the new film. Rumors spread like The Blob that Hammer was grooming Ralph Bates to take over the role—but to set the record straight, Michael Carreras told me, "I think Mr. Cushing was either unwell or unavailable [when Hammer began casting the picture], so we went ahead on the production without him." There was never any intention to introduce a "new" Dr. Frankenstein to the world.

bates' fates

Ralph Bates felt that Hammer was trying to promote him as a new "Horror Star" tho, since he was suddenly being cast in many of the company's horror features after his introduction in *TASTE THE BLOOD OF DRACULA*. "But I think the days of typecasting are gone," says Bates. "Peter Cushing & Christopher Lee were not made horror stars by Hammer but by the audiences who saw their films and demanded more of the same. But I really don't think audiences will create another Cushing or Lee. I think that era is past."



The Vampire's Wife & Daughter (Gitta & Christina) are pleased to pose with "Dracula A.D. 1972" and his on-screen nemesis, Peter Cushing.

Bates' role in the *Dracula* film was central to the story; a very important part. But, strangely, he never met Christopher Lee during the film's production; "I never had a scene with him in it!" He looks back on the making of that particular picture with nostalgic happiness. "It was my first big film and, tho I wasn't too sure about the medium, I enjoyed it very much."

musician of the macabre

The music for the film, created by Hammer's regular screen composer, James Bernard, is outstanding. Bernard is the man responsible for all the *Dracula* themes and his favorite piece of his own is, in fact, the TASTE THE BLOOD OF DRACULA theme. Of his *Frankenstein* scores for Hammer, "I suppose that FRANKENSTEIN CREATED WOMAN is my favorite."

After the release of TASTE THE BLOOD OF DRACULA Hammer went into immediate production on THE SCARS OF DRACULA (see FM #96), the last of the company's Gothic *Draculas*. As usual, Hammer balanced its horror with glamour by featuring some very talented & beautiful actresses in key roles.

enter: the bat

At the same time, Hammer promoted the fact that this *Dracula* film, the fifth in the series, was the first in which a bat played a central role. Untrue, however, were the reports that the bat seen in the film was real; the bat was an oversized mechanical monstrosity devised by the company's special effects expert, Roger Dicken. It "flew" on invisible piano wires strung about the sets, was capable of flapping its wings and was endowed with the special ability to dribble blood over the ashes of Count Dracula

in order to revive him! Roy Ward Baker, the director, had worked previously with Hammer on 5 MILLION YEARS TO EARTH, third in their *Quatermass* film series (see FM #132).

mod drac off the track

1972 saw a turn for the worse with Hammer's *Dracula* subjects; the evil Count was brought up-to-date, to modern times, in DRACULA A.D. 1972. One cannot blame Hammer for this, however; it was at the request of Warners that this innovation was made. Hammer had, of course, been considering a modern-day *Dracula* — but they had only been toying with the idea. Their next *Dracula* was to have been a "Dracula in India" type of thing and it would have remained a Gothic version. But Warner Bros., who were financing their films at the time, insisted upon a modern version of the *Dracula* legend. So Hammer went ahead with the production more or less unprepared. Perhaps this is the reason DRACULA A.D. 1972 was the least successful of the company's *Draculas*, both in style & box office performance.

Warner Bros. devised a good promotional campaign for this first modern-day *Dracula*, which involved audience participation in a "HorroRitual", as it was called. A special theater trailer featuring Barry (NIGHTSTALKER) Atwater was devoted to the HorroRitual to alert customers to the upcoming excitement. "I've been to a HorroRitual with *Dracula*" buttons; stickers featuring *Dracula*'s famous nibble, ideal for bumpers, alley walls & creaky coffins; DRACULA A.D. 1972 heralds passed around town late at night; and Count *Dracula* Society cards were awarded the brave souls. Some theater managers dressed girls in shrouds and men as vampires to be attendants alongside a horse-drawn hearse. Also, since this was *Dracula*'s 100-year celebration, a cake with 100 candles was often in the lobby! *Dracula* "records" were also available to play over the theater loud-speakers.

Despite this overly-showy promo campaign, audiences were not prepared to accept *Dracula* in modern times. DRACULA A.D. 1972 made far less money than the previous *Dracula* films.

rites & wrongs

Unfortunately, Hammer had already begun filming THE SATANIC RITES OF DRACULA before it was learned that the modern versions were not popular. This resulted in THE SATANIC RITES OF DRACULA not being released in the U.S.—which is a shame since it is a far better picture than DRACULA A.D. 1972. Christopher Lee, already dissatisfied with the role of the Vampire King, turned in his cloak & fangs upon completion of THE SATANIC RITES OF DRACULA, swearing to never play the part again. "I do have reservations about playing *Dracula* in modern times," he had said



The vampiric Mr. Lee, without his cloak, in publicity still for DRACULA HAS RISEN FROM THE GRAVE.

during production of DRACULA A.D. 1972. But audiences understandably disliked A.D. 1972 and it was felt that releasing SATANIC RITES would only be a waste of time, money & effort. So they shelved it for a few years. Now, 4 years after its original run in Europe, American-International owns the film—so we may see it distributed nationally after all!

'72 not a good year for grue

The no one was really satisfied with DRACULA A.D. 1972, Hammer tried to promote it as a new concept that retained all the old Hammer trademarks: "DRACULA A.D. 1972 swings to King's Road, Chelsea, in order to tell aspects of the traditional story in a London setting. But the name of the game—good vs. evil—remains the same." Josephine Douglas, an "outsider" (not part of the Hammer company), produced the film. "It seems to be an apt moment for bringing Dracula up-to-date," she said during production. "At a time when there is such a pronounced interest in the occult among the kids, the blending of the traditional theme & the modern setting is something I very much wanted to attempt; I think it's a timely idea. Hopefully, it may be all the more frightening for that reason. I think the horror of the story intensifies when you place it against realistic, well-known backgrounds." Audiences, however, disagreed!

And so, with the next in the series, THE SATANIC RITES OF DRACULA (1973), the famous Hammer Dracula films went to their grave.

years of fears

For 15 years—from 1958 when HORROR OF DRACULA was first released to 1973, to the

completion of THE SATANIC RITES OF DRACULA—film fans have seen the emergence of several things: the appearance of 2 new major Horror Stars, Peter Cushing & Christopher Lee; the trendy reputation of Hammer as the world's leading producers of quality fright films, which resulted in a new style & new blood for the horror genre; and the seven Christopher Lee Dracula films which, despite the fluctuating quality of the series, have made a permanent mark in Horror Film History.

Christopher Lee is thru with the role of Dracula but it is perhaps appropriate to close this article with another "behind-the-scenes" story—a story which shows the popular appeal of the Count, told by the master himself.

the holy 3

"Some time ago, before moving to Los Angeles, I was standing on the doorstep of my London home, fumbling for my keys, when I was approached by 3 unlikely-looking fans—an Irish Bishop & 2 priests! They proceeded to tell me how much they liked my Dracula films and thanked me for the pleasure my portrayals gave to so many people.

"I must admit that their interest surprised me at first—but then I realized that their interest held the key to the appeal of these films.

"First of all, they afford sheer escapism. People like being frightened, provided they can have a good laugh about it afterwards.

"But there is another reason, which has to do with religion, and explains the interest shown by the Bishop and the priests: these films are, in a sense, morality plays. Good is always triumphant in the end.

"And—most importantly—Evil is always vanquished."

DELGADO DIES

king kong's creator succumbs



Marcel at 60, putting finishing touches to a *Tyrannosaurus rex* for animation movie.

we've lost a legend

READERS of FM knew nearly a year ago that Marcel Delgado, the man who built **KING KONG**, was terminally ill as the aftermath of an unfortunate fall which had seriously injured his brain.

The day after last Thanksgiving we lost him.

Your Editor attended his funeral on Monday 29 November. The widow of his mentor, Willis O'Brien, was unable to attend, being overcome with emotion, and Darlyne asked me to "say goodby to Marcel for me." I silently did, during the hour-long farewell rites, and I mentally bade Marcel goodby for all of you who sent him cards & letters during his last days of illness, and his hundreds of thousands of admirers the world round.

50 years a star

1928—**THE LOST WORLD**, and a world dazzled by Delgado's life-like reconstructions of prehistoric dinosaurs.

1976—And a world sorrowed by the passing of one of its heroes.

Perhaps the great mundane world out



Previously unpublished still from original KONG, showing man(nikin) on log.

there didn't much care that Delgado died—much more attention was paid to the fact that "Auntie Mame" Rosalind Russell died at about the same time—but we Peter Pans, the perpetual young-at-hearts whether 6 or 60, for whom Kong will always live on Skull Island, we know & appreciate what the world of fantasy films has lost.

I have just completed writing obituaries for Marcel Delgado which I shall submit to *Daily Variety* and the *Hollywood Reporter*. Whether they will run them or not, I don't know; frankly, I'm skeptical. So I'll publish them here, to show you at least I tried:

for daily variety

KING KONG'S CREATOR DEAD

Marcel Delgado, the Hollywood technician who constructed the original animation models for the 1933 KING KONG and sequel SON OF KONG, the Oscar-winning MIGHTY JOE YOUNG and numerous other stop-motion films,

died the day after Thanksgiving as the aftermath of a bad fall suffered about a year ago. Services were at the Church of the Blessed Sacrament, burial afterward in Forest Lawn.

Born in Mexico, he was a 20-year-old immigrant studying art at the Otis Institute when the animator of KING KONG, Willis O'Brien, gave him the opportunity to create the 49 dinosaur models required for the silent film classic THE LOST WORLD. The job lasted two and a half years.

Other films with which the late Delgado was associated were DINOSAURUS, JACK THE GIANT KILLER, MASTER OF THE WORLD and IT'S A MAD MAD MAD MAD WORLD.

Survived by 2 brothers (Victor also worked on the original KING KONG) and a sister, former wife, 4 daughters and 11 grandchildren.

hollywood reporter

DEATH TAKES KONG'S CREATOR



It is a little-known fact that Marcel Delgado not only built MIGHTY JOE YOUNG but animated him in the orphanage fire sequence.



Fifty years ago his 49 model dinosaurs astounded the world in the silent film classic **THE LOST WORLD**.

In 1933 he created a living legend when he constructed **KING KONG** (and **SON OF KONG** the same year), the stop-motion model (plus the coterie of dinosaurs seen in both films) animated by the late Willis O'Brien.

Other films for which he built models included **FANTASTIC VOYAGE**, **JACK THE GIANT KILLER**, **MASTER OF THE WORLD**, **IT'S A MAD MAD MAD MAD WORLD** and Oscar-winner **MIGHTY JOE YOUNG**.

Reached by phone in London, Ray Harryhausen, who worked on **MIGHTY JOE YOUNG** with Delgado and went on to create a corpus of animal-model movies of his own, said: "I am deeply saddened to learn of his passing. He was a pioneer and a genius in his own right." Forrest Ackerman, editor of *Famous Monsters* magazine, which featured a 6-page article on Delgado in its August 1976 issue, said, "It will be a sad day for hundreds of thousands of our readers when they learn they have lost the man whose work has been admired ever since he built the 49 dinosaurs for Conan Doyle's silent classic, **THE LOST WORLD**." Ace Hollywood model-maker, animator, Jim Danforth said, "Marcel was a really kind and gentle man and a truly intuitive artist whose work was often underestimated by those who employed him." Ray Bradbury, the world-famous literary figure of futuristic fantasia, expressed his opinion: "To think of Marcel's name is to think of **KING KONG**—the original. One hundred years from now the film, which his unique artistry helped create will still be running—and there couldn't be a better monument than that, could there?"

Delgado died in a local hospital of a massive heart attack the day after Thanksgiving, age 76, oddly enough the same age at which his collaborator, Willis O'Brien, the man who animated his models, died.

adios, amigo

Goodby, Marcel, from all of us and from your fans as yet unborn. You will always be remembered as Mexico's greatest gift to fantasy films.

END



The King of Skull Island will always live in the pages of *FM* and on TV & movie screens. And his maker, Marcel Delgado, will always live in the hearts of Kong fans.

MYSTERY PHOTO

NUMBER 96

MESS AMERICA 1877?

IS SHE THE LEECH WOMAN? (Warning! She has an a-gnawing habit: she'll leech your hand right off!) Is she Barbarella? Is she Sally the Alligator Girl?

Just correctly re-arrange the letters in this title—DEATH DIVING ONE FLIGHT—and you'll have the name of the famous Fright Film in which she appeared.



ANSWER TO MYSTERY PHOTO No. 95

"White Bambi" was the menace from the 3 Stooges' comedy WE WANT OUR MUMMY.

First among the hundreds who identified JOHNNY CARSON as DRACULA were PARKER ANDERSON, MARK WEBB, ESTILE VANCE, PHILLIP STATHAKOS, CLAY CARLSON, JEFF POTOKAR, PAT WOODAN, JOHN LONGMUIR, JEROME COOK, BRYAN MEYERS, JAMES SZABLEWICZ, LEE SCOTT, JOE HEALY, MARC & BOB MURAWSKI, STEVEN DAYON, JOHN MCINTYRE, MICHAEL RASO, MIKE KLEINER & KATHLEEN KING.

LURKING GOREWARD

tomorrow's monsterrific movies



Dwan in the Palm of "His" hand in "DINO" KONG.

19 77 looks to be Heaven for filmonster fans as Hollyweird & Europe prepare to erupt with a volcanic cornucopia of sharks, vampires, GI-ants & feline fiends that will swim, flap, creep & crawl their wicked ways across the moving picture & TV screens of the USA (Uncanny Supernatural Association):

omenous prophecy

After the public's diabolical reaction to **THE OMEN**, an unholy 3 sequels are already in preparation. Damien (Harvey Stephens), who became the adopted son of a United States Ambassador (Gregory Peck) in the first film, was left as a 5-year-old already within a stepping-stone of the highest position in America: President. Look for a Filmbook on this terrifying tale in an upcoming FM.

The second **OMEN** offspring will treat of the mounting terror of Damien's preteen years. Plot may revolve around a possessed soul rising to political power in the White House. In the 30s we had an imagi-movie, **GABRIEL OVER THE WHITE HOUSE**; this could be **DEMON IN THE WHITE HOUSE**.

The third **OMEN**-inspired feature will follow Damien's devil-oriented development thru his teen years while the final film will depict his adulthood and evil actions that lead to Armageddon—the end of the world! (The producers promise the world will not end with anything so conventional as atom bombs.)

well, well, wells

Having tackled HG Wells twice before with screen adaptations of the maestro's "Food of the Gods," Bert I. Gordon now enters **PHASE IV** and ventures into **THE NAKED JUNGLE** for a variant version of **THE M**: his interpretation of the classic tale of sci-fi terror, **EMPIRE OF THE ANTS**. As insects attack humanity, our attention will center on Joan (**DEVIL WITHIN HER**) Collins & Robert (**4D MAN**) Lansing. Since Hollywood always has to beef things up larger than life, Bert's husky little hitters will become Brohdingnagian in size. FM fan Doug Jones, employed by the Berman Studios for the job, will make his special effects debut by working on 8 mechanical ants and 3 dummies for **EMPIRE OF THE ANTS**.

ZARKOFF—HALF MAN, HALF BEAST is being filmed in Manila and claims to be inspired by the Wells' hook "Zarkoff." If Perry never heard of such a hook in 50 years of collecting, he figures it must either be the figment of the imagination of someone who drank too much fermented coconut juice or else the novel's an unpublished one by someone like Henrietta Georgiana Wells.

The Sandman will run from the Madman in the new version of **THE ISLAND OF DR. MOREAU** as Michael (**LOGAN'S RUN**)

**EIGHT GRAVES!
SEVEN BODIES:
ONE KILLER...
AND HE'S ALREADY DEAD.**



THE HOUSE of SEVEN CORPSES

8 graves... 7 bodies... 1 killer—and he's already dead! It all comes to life in **THE HOUSE OF 7 CORPSES** with John Carradine & Faith (THIS ISLAND EARTH) Demergue.

York meets up with the manimal-maker: Burt Lancaster in the role originally created by Charles Laughton in **THE ISLAND OF LOST SOULS**. The dog-man & the hyena-man, seen in the first film, will make re-appearances in the current incarnation of the plot, and Bela Lugosi's Sayer-of-the-Law will be reprised by Richard Basehart.

For the deserved reputation of H.G. Wells, if any of the foregoing 3 are Horrifyingly Great, we hope they reap the Huge Grosses they'll deserve at the hucksoffice. Next we'd like to see: "In the Days of the Comet," "When the Sleeper Wakes," "A Story of the Days to Come" & a sequel to "The Time Machine."

son of death race

Spawned by the success of **1h Melchior's DEATH RACE 2000** will be:

—**FRANKENCAR!** (Half man, half car, the star is... Car-Man!)

—**THE CARS OF THE APOCALYPSE**, Peter Fonda in a sci-fi race-to-the-death



She stuck her neck out for Christopher Lee. See the Vampire Bite Again in DRACULA—FATHER & SON.

thriller to be filmed in France at an estimated \$3 million.

—DEATHSPORT 2020, starring David (Frankenstein) Carradine.

—A.E. van Vogt is putting finishing touches to WHEELWORLD, an original screenplay for Roger (New Worlds) Corman, a fast-moving look at the trends in the 22d Century, where (some) people live to be 150!

This could be the time for some enterprising producer to pick up the "smashing" success made in Australia, THE CARS THAT ATE PARIS...

more blood? yes, mayhem!

Jack (Drac) Palance, Keir (2001) Dullea & Samantha Eggar will receive a warm (& sticky) WELCOME TO BLOOD CITY, a near-million dollar movie made in Toronto which sounds like a sort of Son of Westworld.

Formerly called THE DEADLY MENACE, ALLIGATOR will be unleashed upon the shiver screen about the same time as Australia's entry in the snap, crackle & pop parade, CROCODILE—not to be confused with CROC, the European shock pic. Of course the Really Big One we're all waiting with, dare we say it, baited breath, is that sure-to-be-sharking JAWS II—!

Now that AIP has the rights to SATANIC RITES OF DRACULA, which both Walt ("Reference Guide to the Fantastic Films") Lee & Randy ("Dracula Without the Crepe") Palmer claim is superior to DRACULA A.D. 1972, tentative plans are for a (B)Easter release for this long-awaited film, last in the Hammer saga of the Vampire King.

Lee's French Dracula film—DRACULA, FATHER & SON—was viewed by the Editor late last year in Paris. His report: "Lee is in it more than all his other Dracula roles put together. It is an excellent picture. About the first

third is straightforward & serious, then it becomes a comedy, but a good comedy, of the quality, say, of **YOUNG FRANKENSTEIN**. Even tho there were no subtitles, the sight gags were enough to keep me laughing—even at a time when I had a fever and was soon to be bedded with bronchial pneumonia. For the sale of filmmonsterdom I certainly hope **DRA-CULA, FATHER & SON** is dubbed into English or subtitled because it would be a shame for such a fine Dracula/Lee film to remain unseen by the English-speaking fans."

Christopher Lee, having completed his role in the Bermuda-Triangle-based **AIRPORT** 1977, flew to Canada for a costarring role in **ALIEN ENCOUNTER** and is next scheduled to costar with George Burns & John Denver in **OH, GOD**.

200 years of fears will be filmed in the screen adaptation of Anne Rice's "Interview with the Vampire," the first novel by a newcomer which sold for an incredible \$700,000 for pocketbook reprinting.

can the earth take it?

EARTH ABIDES—but for how long? It was the International Fantasy Award winner for 1951 and has gone thru a remarkable 31 printings. It's been optioned for filming...but will there be any Earth left? after—

METEOR...a \$10 million wipe-out of New York, scripted by the writer who gave us the superior scenario for **THE DAY THE EARTH STOOD STILL**...

LEVIATHAN, a disaster pic in which Super Storm destroys most of the West Coast (sparing, we hope, the Editor's Office). "Reminds me," says Forry, "of a story I read in the 30s, the late Murray Leinster's *The Storm That Had to be Stopped*."

BLIZZARD...snowfall unending threatens the end of humanity...

THE CRASH OF '79...Atomigeddon erupts on a worldwide scale...

MEGALOPOLIS...all systems blow simultaneously and a mighty modern city is reduced to savagery...

WHEN WORLDS COLLIDE...it will be Anthony (**CLOCKWORK ORANGE**) Burgess who's responsible for the Big Bang. Story will be different from the Geo. Pal version.

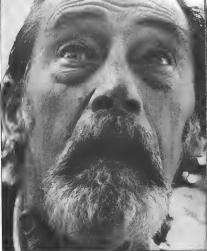
bedlam in brief

Here are a whole flock of fantastic films, from the fiendish to the futuristic, which have been announced for production or are ready for release:

SATAN'S BREW, a bizarre German import.
RETURN TO WITCH MOUNTAIN, a sequel to the original Disney film.

MAGNA 1: BEYOND THE BARRIER REEF. Writer: Roddenberry.

PREMONITION.



John Corrodine at 70 still carries on creepily! As shown here in **THE HOUSE OF 7 CORPSES**.



Another look at a ruined world of the future is **THE ULTIMATE WARRIOR**, costarring Tui (**WESTWORLD**) Brynner & Max (**EXORCIST**) van Sydow.



This way to the blood bath: BLOOD WATERS OF DR. Z.

PSYCHIC KILLER.
VAMPIRES.
VAMPIRELLA.
DEMON DRACULA (to be shot in Germany with Peter Cushing, Forrest J Ackerman and Special Effects by Kenneth Strickfaden).
DEMON SEED.
BLACK MOON.
BLACK DOLL.
MEPHISTOPHELES...THE DOCTOR & THE DEVILS...LILA THE WEREWOLF...SPACE STATION 1...PETE'S DRAGON...THE CAT PEOPLE...THE PRESENCE OF EVIL...THE KILLING GIFT...CHILD OF THE SCREAMING DEAD.

more macabre movies & futuristic films

THE SHIP WHO SANG (Anne McCaffrey novel)...CAVES OF STEEL (Isaac Asimov novel)...DAY THE WORLD ENDED (Irwin Allen)...THE HAWKLINE MONSTER (an icecold house holds an icy secret: identical twins of mystery & the terror of a beast in the basement)...HAUNTED SUMMER (the Mary Shelley Story)...HEATHER, CONFESSIONS OF A WITCH...SIGN OF THE VAMPIRES...DRACULA'S BLOOD...EXORCISM'S DAUGHTER.
FRANKENSTEIN—1984.
THE COMPUTER KILLERS.
KISS THE DEAD GOODBY.
FADEOUT (Flying Saucers).

STAR TREK.
WAR WIZARDS.
STAR WARS.
THE HOBBIT.
LORD OF THE RINGS.
CLOSE ENCOUNTERS OF THE THIRD KIND.
DAMNATION ALLEY (the dystopian drama of Roger Zelazny).
THE WEST END HORROR.
CYBERNIA.
CHILDHOOD'S END.
THE WORLD BELOW (not the S. Fowler Wright classic).
LOGAN'S WORLD (William Notan & Saul David).

THE GODWHALE (you can read the paperback by TJBass, Ballantine Books).
SALEM'S LOT.
THE CAT FROM OUTER SPACE.
DOLPHIN ISLAND (Arthur C. Clarke).

David McCallum as a maverick biology professor at a small Southwest university finds his campus becoming a battleground for domestic canines as students & faculty alike are attacked by vicious DOGS. He desperately races to discover an antidote to the unknown stimulus which causes the pets to form packs with a singularity of purpose: the slaughter of every human in the college town.

From DOGS to DAY OF THE ANIMALS. Christopher (GRIZZLY) George will star as a man involved in the battle between humanity & the animal kingdom. Birds, cats, lions, bears, wolves & more! turn on humanity.

THE MICRONAUTS.
THE ALTRADIUM ELEMENT.
CARNIVORE.
PIRANHA.
HPLovecraft's THE SHADOW OVER INNSMOUTH.

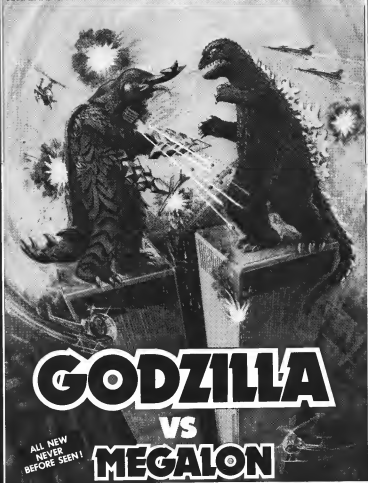
THE LUPEZONDS.
BRAVE NEW WORLD (Aldous Huxley's futuristic classic).

THE MAN WHO LIVED IN INNER SPACE (Bantam Books: mutilated victim of a chemical plant explosion seeks to become an amphibian).
SON OF THE SHAGGY DOG.
HGWells' THE MAN WHO COULD WORK MIRACLES.

Anton Diffing in SHATTER.
William Castle's NOISE.
Vincent Price in JOURNEY INTO FEAR.
The Gothic/occult SUMMERSEA.
Peter Cushing in THE DEVIL'S PEOPLE.
An animated DRACULA employing the top talents of heroic fantasy artist Frank Frazetta.
BLACK FRANKENSTEIN MEETS THE WHITE WEREWOLF...QUEEN KONG AND APE (if they ever get out of litigation with DeLaurentis)...KING KONG IN THE JUNGLE...BIONIC KONG.

TOMORROW'S CHILDREN, a French sci-fi chiller about a destroyed world and a handful of survivors, reminiscent of LORD OF THE FLIES. A lone man searches for other human

GIANT AGAINST GIANT... the ultimate battle!



A "Towering" Japanese Treat. Which will suffer defeat? (Our Yen are on Godzilla!)



GM (General Murders) model of the auto of the future, after the world has been laid waste by World War 3. From Roger Zelazny's **DAMNATION ALLEY**.

beings and finds a band of savage children. The children are an evil element and coldly turn on the "last man" in a horrifying climax.

THE RETURN TO BOGGY CREEK... A new television of the popular *Avengers*... An aquatic sci-fi thriller for the TV tube, *The Man from Atlantis*... A 2-hour horror-supernatural story dealing with the accidental "unearthing" from Druid ruins of a mythological demon, Asmodeus, produced by Gene Roddenberry.

the devil gets a lot of exorcise

Plot of **THE EXORCIST, PART II: THE HERETIC**, starring Richard Burton & Linda Blair, revolves around a priest who doubts his religious convictions and visits Reagan in order to learn first-hand from her the remarkable story of her demonic possession. He learns that the demon was not *completely exorcised*! And, because his faith is wavering, the demon tries to possess Burton! The fiery ending finds Reagan battling the demon for Burton's soul. The producer claims the foul language & blasphemous aspects will be toned down considerably from the R-rated original. Something to look for: Armies of locusts will appear as harbingers

of the demon and much of the film will be seen *from the demon's viewpoint*!

For the fifth time **THE CAT & THE CANARY** is being adapted from the thriller by John Willard. In 1922 the original stageplay opened, starring Henry (**WEREWOLF OF LONDON**) Hull. In 1927 the first film version starred Laura La Plante. In 1930 it was remade as a talkie bearing the title **THE CAT CREEPS**, starring Helen Twelvetrees, and at the same time a Spanish version was released. The 4th version is perhaps the best known since in 1939 it starred Bob Hope & Paulette Goddard. The new version stars Honor (**GOLDFINGER**) Blackman, Horst Buchholz, Carol (**THE SHUTTERED ROOM**) Lynley & Wilfred Hyde-White.

Peter Sellers will be incarnated as the infamous Oriental menace, **DR. FU MANCHU**, in a comedy treatment of Sax Rohmer's supervillain, with Michael Caine portraying the arch-nemesis, Sir Denis Nayland Smith.

THE GHOUL FROM OUTER SPACE hopes to boast some of the most horrible makeup ever seen in a sci-fi film.

Universal films is readying a comedy remake of Richard Matheson's **THE INCREDIBLE SHRINKING MAN**. When the original was



Cabraman (right) says "You bug moi!" to Bugman while (left, top) a Skeleton Man gets a kick out of an adversary and (below, left) Skeleton Men are about to be led into battle by their Horned Samurai Leader. From FRANKENSTEIN'S KUNG-FU MONSTER.



After Atomageddon things get hair-raising along DAMNATION ALLEY. As you can see from this foto, the character on the right has raised quite a head of hair.



Sony Boy, Transylvania Style. ADAM KEEFE, Actor & FM Fan since the First Issue, portrays DRACULA in the Sony Betamax Commercial that you've been seeing on TV. When you buy a Betamax be sure to tell them Dracula sent you and maybe they'll give you a free TV (Transylvania Visa).

released to great success, Matheson prepared a sequel at the time called **THE INCREDIBLE SHRINKING GIRL**, which, of course, was never filmed. Rather than tamper with one of the greatest sciencifilm classics of all time, perhaps Universal would be wise to look into Matheson's sequel first. We understand that the script is excellent.

A remake of the classic **HERE COMES MR. JORDON**, which starred the late great Claude Rains, is planned by Warren Beatty to be titled **HEAVEN CAN WAIT**. The story involves a prize fighter who dies before his time and is aided by an angel to find a new body to inhabit.

Richard Matheson has been signed to script **THE FRENCH VILLA**, billed as "a nightmare beyond death." As we all well know, nightmares are demonic Dick's specialty, remembering back on his hackle-raising **LEGEND OF HELL HOUSE**, **FALL OF THE HOUSE OF USHER** and other Poesque properties.

superduper, man!

SUPERMAN will be "up, up & away!" for 1978. The cast is not all set at press time but it looks like Marlon Brando as the Kryptonite father Jor-El and Gene Hackman as Superman's arch-enemy Lothar. This will be a two-part film similar to Christopher Lee & Oliver Reed in **THE 3 MUSKETEERS** and **THE 4 MUSKETEERS**.

Also in the "superhero" category is **TARZAN**, to be filmed as Edgar Rice Burroughs wrote it, and **SPIDERMAN**. (There is no truth to the rumor that the yarn for the latter was originally spun by Webb Foots.)

bury brad pun

SOMETHING WICKED THIS WAY COMES (no, not **THE WICKER MAN**, the weird Ray Bradbury novel) has long been awaited by fantasy fans for transformation onto the screen. Had it been made years ago, Christopher Lee might well have been Mr. Dark. Anyway, soon you will see the Lava Drinker, Mephistopheles, the Demon Guillotine, the Dangling Man & the Most Beautiful Woman in the World! People aging 200 years before your very eyes! People squashed, compressed into a Dwarf. A house marked by the Dust Witch. And more! (PS: Keep an eye peeled for **RAY BRADBURY** himself in a crowd scene, together with FM's fan & artist discovery, Paul "Exorcist" Clemens.)

Truly 1977 will be a banner year for fantastic films, not the least of which will be Ray Harryhausen's eagerly anticipated new animation spectacle, **SINBAD IN THE EYE OF THE TIGER**, with the Minotaur, the Ghouls, the Tusked Terror & Other Exciting Creations from the Dean of Animators. Forry visited the Secret Studios of The Great Ray in London late last year and, on a movieola, was shown footage on



KING KONG (1977)—Rick Baker, *Monster Maker*, as the Ruler of Skull Island.

the previous day's animation. When he exclaimed at the illusion of reality that had been created, Ray groaned, "Oh, no—you mean it's that realistic? Then people will think it's a man in a suit!"

A telephone call to Jim Danforth at press time garnered us the last minute news that we can look forward to *The Last Dinosaur* on TV around April. Richard Boone portrays the dinosaur hunter. And Danforthwise, the news is spectacular. *TIME GATE* is a thrilling tale of time travel & dinosaur discovery in prehistoric times with animation sequence masterminded by the master hand of Jim Danforth. Production is expected to go forth on this project in time for the *GATE* to open in 1978. And beyond the *GATE* it looks highly probable at this point in time, Jim tells us, that he'll be wearing two hats as both animator and *Director of THONGOR*, the first of Lin Carter's Conan-esque adventures in the lost land of Lemuria, which is inhabited by dragons & pterodactyls & other creatures which challenge the animator's art. The President of the Jim Danforth Appreciation Society (see *Fiend Clubs* for information on joining) tells us she's seen some of Jim's latest test footage and, "It's *dino-mite*. In fact, it's *DAN-omite*!"



Normally docile baboons go ape in **THE OMEN** and attack Katherine (Lee Remick) and her son Domien (Harvey Stephens).

END

LUGOSI'S LAST YEARS

the boy who
befriended bela

by richard f. sheffield jr.

editorial note

I doubt I ever would have met BELA LUGOSI if Dick Sheffield hadn't introduced me to him. Because of this film-monster fan I visited Lugosi in his apartment, he visited the original Ackermansion and wrote in the Guest Book "Amazed!"; I visited the set of THE BLACK SLEEP and saw him acting in his final film; I was with him at the Hollywood premiere of THE BLACK SLEEP; and I was at his funeral.

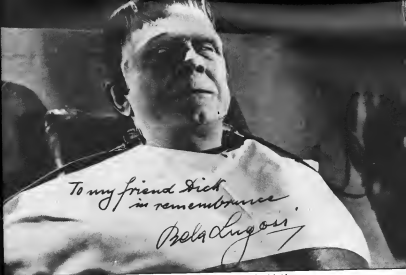
After Lugosi's death, I heard many tales of his life from his young friend Dick and at last, 21 years after we lost Bela, I have persuaded Sheffield to share his memories with you, the readers of FM.

I've been a friend of FAMOUS MONSTERS OF FILMLAND since its conception.

I've been referred to by the magazine, especially in reference to Bela Lugosi, but up until now I've never shared my memories of this dynamic legendary person.

This unforgettable 3-year-plus adventure started on a Saturday afternoon about 27 years ago. I had gone to a matinee at a Los Angeles neighborhood theater and that afternoon I came out hooked. I had seen ABBOTT & COSTELLO MERT FRANKENSTEIN. For me that started it all. I was most impressed by Lugosi. The dignity, command & power he demonstrated in every movement & with every sound.

A neighbor of mine was a cinema huff. He had converted his hasement into a movie theater. He was able to get me stills & posters from various films and occasionally show a film. Then I found bookshops in the Hollywood area where I spent hours on Saturday afternoons searching thru



A Proud Treasure for a Young Filmonster to Cherish Always.

thousands of stills, looking for Lugosi, Karloff & Chaney & the rest of the gang. I built my laboratory in the basement and tried my hand at makeup (FM3).

Toward the end of junior high, Spring of 1953, I was in a circle of friends with similar interests, and one fellow, Tony Kemp, contacted his uncle who worked for the Hollywood Reporter. We had heard that Lugosi lived in the Los Angeles area. An article in the LA Times had reported that Lugosi had attempted to commit suicide, which he firmly denied. Kemp was able to get a phone number for us. So, one afternoon we set up a tape recorder to the phone and dialed.

Answering the phone was a deep European-accented voice. We asked for Mr. Lugosi and found out that we had contacted the home of his wife's family. But they were very kind and gave us his number.

calling the count

Then we got cold feet and didn't call until a few days later. My grandmother had written articles for the *Pasadena Star News* and I got her to make the call, asking for an interview for the newspaper. Lugosi answered and said that he was very ill and didn't feel up to granting an interview to anyone in the near future. So, very disappointedly & downheartedly, we switched off our tape.

But we had actually heard his magnificent voice on the phone and had it recorded! He did say to contact him at a later date so all wasn't really hopeless.

We didn't wait for more than a week to try again but this time we called just as fans wanting, really wanting to meet him. And this was the trick. He said for us to come over.

So, Norman Fist's doting mother piled us into the car the following Saturday afternoon and off we went to the Baldwin Hills.

We arrived at an unimposing complex of apartment houses. Mrs. Fist just didn't get very excited about the whole thing and stayed in the car; we went to the door and knocked.

calling on the count

As the door opened slowly we saw His Face... It was the Count... We identified ourselves and—

What did we say? How did three 14-year-old boys speak to Dracula? I really don't recall what words were exchanged at this distance in time but before long we were seated.

I gazed about that small apartment dominated by the lifesize portrait of Him in a Prince Albert suit. I pulled out my collection of Lugosi stills to show Him. He politely looked them over with faint interest. Then he pickishly asked us if we wanted to see his collection. Delighted!



Very few photos exist of great people after their death. Silent movie star Idel Volentino was one; Stalin of Russia, another. **FAMOUS MONSTERS** shows you now, at last, after 21 years, what no other magazine, newspaper or book has previously published. A photograph by David Oiler, in homage to the departed master, of Bela Lugosi as he lay in his coffin during the funeral ceremonies. Published for posterity with reverence & respect.



Sheffield in his own makeup of 13 as Quosimodo.

He led us into a bedroom dominated by another portrait of himself, and over the bed, an oil painting of the "It" girl of silent films, Clara Bow. Against the wall was a 4-drawer filing cabinet which he opened and told us to look all we wanted.

The entire cabinet was full of fotos of Him covering most of his career!

I asked Him if he'd sell some. No, but he would give some samples to all of us. On leaving I asked if we might return on another occasion and we were overjoyed to hear his response.

About 2 weeks later the story broke about his separation from his 4th wife, Lillian. We called, asking if we could visit. On this occasion he asked us to stay for lunch. It was really a bad one, stale coffee & dried toast. But we didn't mind.

When we were preparing to leave he asked if he could have a lift to the Miracle Mile area as he wanted to buy some "life-time guaranteed socks." So that afternoon we went shopping for socks with Count Dracula!

flying with the king of the bats

A few weeks later I received a call from Him. I couldn't believe it. It was like God calling on a priest. He was moving back to Hollywood and would I help him? Boy, did we fly, Mike Spencer & I!

We worked all day Saturday, moving pictures, paintings, clothing, boxes (earth-filled?). I remember seeing a pistol engraved with His name and with the title of Honorary Sheriff of Hollywood.

After he was settled in his new apartment off Sunset, I took him an oil portrait that I had painted of him. He seemed impressed but refused to accept it. He said that he had too many pictures of himself already. He didn't have enough room, and that I should keep it. I still have it.

a club for the count

It was about this time that I decided to organize a fan club. So I wrote to Betty Burr, who controlled movie star fan clubs, for information. I got Bela's endorsement in writing and sent it to her. With that we were official and our fan club address was published in movie magazines.

We flourished. We sent new members cards, an information sheet on Bela, an autographed foto, and published a bulletin.

Bela had always dreamed of doing Dracula again on the screen but now he wanted to do it in color and in 3-D. So our first club project was to convince a studio that there was public interest in seeing Bela on the screen again in a major production. We started a door-to-door campaign and asked our membership for signatures of people interested in seeing him again. There were thousands of signatures and they were sent to Universal. We got a nice letter back but that was the end of it.

About this time Bela called me to tell me he was going to perform on Art Baker's "You Asked For It" TV program. So off we went to the old ABC studios. We met Bela outside a sound stage and he took us onto the set. It was a quicky but had all the right atmosphere. It was great. I saw him for the firsttime in full costume & character. He was still the Master.

nosedive in '55

The first part of 1955 he made a really bad film, THE BRIDE OF THE ATOM for "director" Ed Wood. I was able to go on the set for a couple of days. It was terrific to see Bela work but the whole atmosphere was mediocre & amateurish. Bela knew he was making mediocrity but at that time he really had the need to work.

I remember well that morning when I went out on the front porch to pick up the paper and found Bela's picture plastered all over it. He had gone to Metropolitan State Hospital in Norwalk and committed himself for drug addiction.

The story of how he came to use drugs is too well known to bear repeating.

While he was in the hospital he received daily notes signed "A Dash of Hope." When he was released after a few months he looked for his dash of hope and found her, Hope Lininger, a fan of his from the age of 8. After a few days of courting they were married.

Hope Lugosi was & is a fascinating person. When she was a little girl in Pennsylvania and saw Dracula on the screen, she decided then & there that she would marry him someday.

Some 23 years later she did.

Hope moved west and got a job as a secretary at Universal to be near Bela. She paid people to spy on him and then report to her.

dracula's last wife

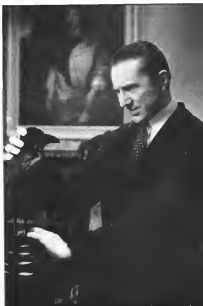
I read about the wedding in the paper and a few days later gave Bela a call. The Bride of Dracula answered and I identified myself. She said to come over any time. We did; 3, 4, 5 times a week. This was the beginning of my second period of relationship with Bela, the period during which I came to know him intimately.

Hope was great with us kids. She loved to play cards and many evenings were spent at their apartment. During this last year Bela recorded excerpts from DRACULA for us. He pulled out his copies of the play and we read thru the scenes together. Many hours were passed in hearing him tell about his life, from childhood on. It was quite different from the studio publicity version.

Bela would occasionally ask me to help him do some work around the apartment. He wanted to pay me but, at my request, I took pieces from his wardrobe as payment. This was the way I obtained the black silk & velvet smoking-jacket he wore in THE RAVEN.



Dick Does Dracula in the Count's Own Capel



Read the article, learn how its author came into possession of Bela's beautiful jacket.



The Author (behind) & The Unholy 3 (his fiends, in front).

bela & boris

Only twice do I recall him mentioning Karloff. He complained that Karloff had to stop at 4 o'clock, no matter what, to have his tea. This seemed to annoy Bela. A few days before Bela died, he woke in the middle of the night insisting he had to get dressed and go into the living-room as Karloff was there waiting to see him.

He was at times an extremely heavy drinker but according to him he hated drinking. He told me with tears in his eyes that he hated the taste of Scotch but couldn't be without it. Hope tried to curb his drinking but he had the Scotch & beer in every nook and cranny of the apartment. He did go a few times to Alcoholics Anonymous, even invited FM's editor (a teetotaler) to accompany him but didn't stay with it.

return of the vampire

One evening I'll never forget was when we decided to visit all the Hollywood homes he had owned at one time or another. There were three, one above Beachwood Dr. in Hollywood-land; another, which he had built to be bomb-proof & earthquake-proof, on Outpost Rd. above Franklin Ave.; and his favorite, off Lankershim in North Hollywood, near Universal Studio.

All of the then-inhabitants knew that their homes had once been owned by Bela but it was still quite a surprise to each when he announced at the threshold, "I am Bela Lugosi. I used to live here and I want to see my home."

The owners were all very cordial and took us in. Bela reminisced. Among his comments he invariably pointed to the staircases in each house and described how he had tumbled down them.

During the last year of his life I spent many casual evenings at his apartment and going places with him. I introduced him to the Ackerman and attended a few functions with him.

One evening we went to Blum's Ice Cream Parlor. All the heads in the place were hobbing in apparent recognition of Bela's entrance, including Danny Thomas, who came over to our table, introduced himself and told Bela how much he had always admired him.

Bela had never had the chance to see AB-BOTT & COSTELLO MEET FRANKENSTEIN so on his birthday we had him over at a mutual friend's home and showed the film. He seemed pleased with himself, and rightly so.

the big sleep

When Bela was making *THE BLACK SLEEP* he invited me to visit the set so for 2 days I skipped school to be with him. He hadn't been too happy with his part and was drinking on the set but when rehearsing or on a take he was fine and completely in character. Lon Chaney Jr. joked a lot with him and once lifted him up over his head playfully. Bela just wasn't in the mood for that kind of games but took it gracefully.

The film had a lot of publicity and a big Hollywood opening with TV coverage. Bela didn't want to go but we kept after him until he finally agreed.

A friend of mine had a '41 Cadillac limousine. He donned a chauffeur's uniform so Bela could arrive at the theater in a more interesting manner. It wasn't long after we arrived that Bela came into character. Seeing the crowd of people, reporters & live TV cameras did it.

He went on with Vampira & Tor Johnson & the Ackerman and seemed to have fun doing it. He always called himself the World's Biggest Ham (and me the second biggest).

Watching his films with him was probably the most fun. A whole gang of kids would invade his apartment when something of Bela's was going to be televised. His comments & observations cracked us up completely. He could be a very funny man when he wanted to be and, more important, when he was feeling well.

During one period he dictated his entire life to me and shortly afterwards 2 now-forgotten men arrived at the apartment and ended up asking for these notes as they were jointly going to write his biography. To my knowledge they never did and I never saw my notes again.

death of dracula

Then came that black day, the 16th of August 1956. When I got home in the evening, my mother, tears in her eyes, told me that Hope had called to tell us that Bela had died. She told us that she had arrived home from work at the usual hour and looked in on Bela, who was asleep. She then went to the corner market and, upon returning, prepared supper. She called him to come to eat but he didn't answer. Upon going into the bedroom, she found that the "true, the final black sleep had come to him".



Lon Chaney Jr. & Basil Rathbone look after Bela Lugosi's makeup on set of *THE BLACK SLEEP*. First Lugosi died, then Rathbone, then Chaney.

The morning of the 16th, Bela had called and asked me to drop by. He had received a large bottle of drinking water but couldn't lift it on the dispenser.

I arrived about 1 pm. After some time he answered the door. He was in his underclothes and told me that he was really feeling bad. A neighbor had already placed the bottle.

I helped him back into bed and asked him if he needed anything. I left and that was the last time I was to see him alive.

It was the last time anyone was to see him really alive. The tiredness, the illness, the suffering, the disintegration was at an end. "To die, to be truly dead, that must be glorious."

That night Mike Spencer & I visited the funeral home but we were told that Bela couldn't be seen until the following day.

The next morning Hope called and said to come over. "Take what you want before the vultures get here." I was the first vulture.

Most of these items have been passed on to the Ackermansion or turned over, after probate, to Bela Jr. But I did have a Dracula cape for about a year. Bela Jr. has it now. Hope wanted it to make a dress out of it.

the final performance

That same morning the mortician came over to the apartment for instructions from Hope. She informed him that Bela had wanted to be

huried in his Dracula cape. I then suggested that if that is what he wanted, he should be in the complete costume in order to realize his wish to play the role he immortalized for one last glorious performance.

And glorious he was & will always remain. He had told me that Dracula was his favorite characterization (Ygor being his second). Before going on stage he would go off by himself to concentrate for a few minutes and... "I was Dracula."

The mortician took the full dress, one of his capes & the medallion. Into Bela's inside coat pocket I slipped a package of his Italian cigars he affectionately called "El Ropo El Stinckos."

For the day of the funeral Mike & I had been invited by Hope to be pallbearers along with some of Bela's old Hungarian friends. There were few notables in attendance. Tor Johnson was sitting behind me and was in a very emotional state, no longer the huge menacing creature he always portrayed.

And so the only true Count Dracula was laid to rest after his final performance. The powers that were his on the screen were vanquished. The coffin hinges would never squeak again.

The grave was covered and so closed an exciting & emotional chapter of my life. I was fortunate enough to have known Bela Lugosi and just as fortunate to see today that his unique genius & contribution to the American cinema is recognized more than ever.

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MAG-NIFICENT

#131 is magnificent! I was really glad to see the Photo-Cover! How about running more of those? I'm glad to see that Chris Lee is in a new Oracula flick! I'm sorry to see that Gene Roth's travels have landed him in Death's Domain. Both Lugosi articles were very good.

GRANT HAMILTON
Salem, Ore.

WANTED! More Readers Like



AMY WILSON

LEEOS' BAO OEOOS

As a fanatical Cushman, I shall leave it to your fiendish imagination my reaction when I pulled issue #130 from its envelope and beheld the likeness of BLESSED SAINT PETER OF CUSHING embelazoned across the front.

As for Ron Leeds and his letter, I feel greatly depressed. His son should have collected posters from Clint Eastwood movies where the hero (?) is always shooting, stabbing & chopping up people as a solution to every problem, or GODFATHER posters (where an intelligent, sensitive young man chooses organized crime & cold-blooded, wholesale slaughter as the "right" way of dealing with revenge, supremacy, family quarrels & the world in general.) But the thing that depresses me most is the legacy he has left his son. If the boy escapes drugs, alcoholism or becoming a number in a statistic on runaways, he will have learned this: He will have learned to lie to his father. He will have learned to exclude his father from his life & feelings. I subscribe to this magazine. I also buy Reader's Digest, Science Digest, have a complete volume of Shakespeare and Sherlock Holmes, and collect classical music in high school & college. I received nothing but straight "A's" in the department of English Literature. If anyone can deliver to me evi-

dence that Peter Cushing (married 30 happy years to only one wife whom he adores still after death, cultured of taste, gentlemanly manners, dedicated worker in the fight against Muscular Dystrophy, recorder of talking-books for the blind, etc.) is mentally deranged, I will most gladly & willingly take Mr. Cushing's hand and march into the asylum with him.

SUZETTE SUTTON
St. Louis, Mo.

OUR MOST HORRIFYING COVER?

In regards to Ron Leeds' letter in #130, you should get a color foto of him and put him on a cover of a future issue of FM.

The SPACE 1999 article was good. SQUIRM looks corny. The cover was great and it's about time Peter Cushing got a good close-up on FM. The color foto of Chris Lee on #131 was also fantastic. Your "Creatures of the Deep" article was great. Genesis follows is one of your best writers. "Around the Worlds" was unique. When is Paul Clemens gonna do something else? He is also one of your best.

BILL TOOD
948 Lansing Lane
Costa Mesa, CA



For those of you interested in PLANET OF THE APES, BBI is planning a super-fanzine called "The Cornelius Connection". Send a self-addressed, stamped envelope to him for further details.

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fic. I watched the movie myself while I read the story in issue 130. It was neat the way I read it, just like it someone handed you the script and you could read right along.

O'ARCY MORE
Peterborough, Ont., Canada

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